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ABSTRACT

This issue of the California Video Resource Project's newsletter includes a review of the two and a half year history of videotape programing and education at the Pocatello Public Library and a discussion of power sources for portable videotaping equipment. Approximately 60 articles from the summer issues of 14 video magazines are listed in an index that is to become a regular newsletter feature. (KB)

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cvrp patch panel

the newsletter of the california video resource project

vol.2, no.2 sept/oct 1976

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CVRP PATCH PANEL

IS A BI-MONTHLY PUBLICATION WHICH IS THE OFFICIAL VOICE OF THE CALIFORNIA VIDEO RESOURCE PROJECT (CVRP), A LIBRARY SERVICES AND CONSTRUCTION ACT, TITLE I-FUNDED PROJECT DESIGNED TO EXPERIMENT WITH AND REPORT ON USE OF VIDEO AND CABLE TECHNOLOGIES AS EXTENSIONS OF LIBRARY SERVICES, PRIMARILY BUT NOT EXCLUSIVELY IN CALIFORNIA. VOLUME I, ISSUES 1-10 (DEC 74-JUNE 76) $10; VOLUME II, ISSUES 1-6 (JULY 76-JUNE 77) $10. BOTH VOLUMES ARE SOLD ONLY AS SETS.

FOR MORE INFORMATION CALL (415) 558-5034, OR WRITE CVRP, SAN FRANCISCO PUBLIC LIBRARY, CIVIC CENTER, SAN FRANCISCO, CALIFORNIA, 94102.

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pocatello public library: video and cable

by Paul Tamminen, Head of Adult and Community Services

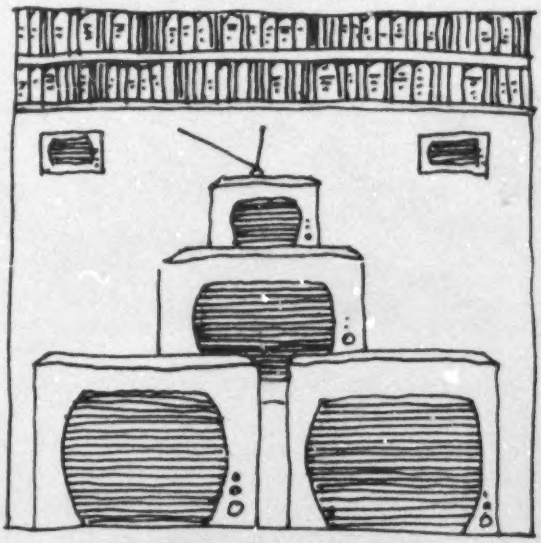
Our library became involved with video in early spring of 1974 when our Board of Trustees approved the expenditure of $4000 to acquire our initial equipment: a color-capable portapak (Sony AV-8400), B&W camera, 17" color monitor-receiver, tape, and accessories. The Board's approval was enthusiastic and included a commitment to thoroughly explore the use of video as a new library tool for both the production and the delivery of community-focused information. The staff presentation which preceded the Board's action stressed the critical role cable tv would play as a distribution medium for video programming in our city (we are 65% wired). Board support has continued with firm backing of video as a full-fledged library service in subsequent annual budgets. Additionally, in the summer of 1974, the Idaho State Library Board awarded us a special $6700 video grant which enabled us to buy a portable color camera (Sony DXC-1600) and a color editor (Sony AV-8650).

At the time of this writing, two and a half years after initiating this service, we have achieved the following: 1) dedication of two full-time equivalent positions to work on video programming, both library-produced and community-produced; 2) training of half of our full-time staff in the use of the basic equipment; 3) firm library leadership on a city cable franchise revision task force which will make recommendations this fall for guaranteeing continued public services on the cable; 4) a beginning program of public training begun this last spring with representatives of 24 local clubs, organizations, and institutions; 5) continued budget support for equipment purchases which has allowed us to expand our flexibility and add to our basic equipment inventory; and 6) the imminent installation of a cable drop line in the library which will let us originate programming, either live or taped, from the library building whenever we choose to do so without charge beyond the initial installation cost and our own staff time.

Some of the challenges we've faced in getting here include: training ourselves in the use of the equipment; finding a reliable equipment supplier (we've had to switch twice); shipping equipment 700 miles to have it repaired; continually hassling with a non-cooperative cable corporation; and trying to involve other high-potential but disinterested users (public schools, other libraries in the area) in the experimental development of the medium.

After reflecting upon our mistakes, successes, and struggle to keep the faith over the last 30 months, I believe the following 4 factors can explain why this radically new (conceptually and technologically) service has survived and grown in our library:

1. Firm initial and continuing support from our Board and our Library Director. Our Board's patience and support flows from



their combined enthusiastic vision and understanding of the proposed service. It has resulted in regular budget support as distinguished from the kind of ephemeral LSCA funding which, as the sole source of support for a new service, can usurp sincere local support for that service.

2. A belief that cable and video should be an integral part of library services--not a "special" or "outreach" service nor a separate "TV studio" operation; and a belief video/cable technologies are the means of converting a corporate information medium to a people's medium, community-centered and accessible to everyone. We implement this belief by emphasizing portable, community-located uses (e.g., our public training workshop), supplemented by in-house library programming.

3. A recognition that video and cable in our community are two inseparably linked technologies and that this relationship requires library involvement with cable regulatory issues. For this reason, our Board requested a year and a half ago that the City Council establish the above-mentioned cable franchise study committee and has since supported the involvement of library staff in the committee's work.

4. A clear understanding that video/cable is a fundamentally new medium and that like any new medium it will require much time and patient effort before it is either widely accepted or fully functioning. And an understanding that successful visions are kept alive by the energy of people who express their belief with open minds through creative actions.

GUIDE TO VIDEO MAGS

Some of you liked the index to video periodicals we published in our last issue. So we're making it a standard feature, highlighting articles we think would be helpful to librarians. The citations follow an abbreviated format of Readers' Guide entries:

eg: SUBJECT HEADING
Article Title. Periodical's Abbrev. (SEE BELOW)
VOLUME #, ISSUE #: PAGE #
Date of Publication

A	-	ACCESS
B	-	BROADCASTING
CL	-	CABLELIBRARIES
CN	-	COMUNICATION NEWS*
EITV	-	EDUCATIONAL & INDUSTRIAL TELEVISION
NC	-	NOTES FROM THE CENTER
PW	-	PUBLISHERS WEEKLY
TV	-	TELEVISIONS*
V	-	VIDEOGRAPHY
VN	-	VIDNEWS
VR	-	THE VIDEOPLAY REPORT
VS	-	VIDEO SYSTEMS
VTN	-	VIDEO TRADE NEWS
VU	-	VIDEO UPDATE

Full biblographic information is given for all periodicals in Vol. II, Issue #1, p. 10 with the exception of:

* Communication News, published monthly by Harcourt Brace Jovanovich, 402 West Liberty Drive, Wheaton, IL. 60187 $7.00/yr

* Televisions, published quarterly by the Washington Community Video Center, Inc., P.O. Box 21068, Washington, D.C. 20009. $10/10 issues individuals; $15/10 issues institutions.

ACCESS
Center and Others Ask for Reconsideration of Access and Capacity Rules. NC V3,#3:10 Jl '76

Public Access, Programming for the Elderly: Berks Cable Shows the Way. A 40:6 Ag 9, '76

ACCESS, MUNICIPAL
Mixing Cable and Politics: 1976. NC V3,#3:6 Jl '76

ADVERTISING
TV Advertising for Books. V 209,#15:50-56

AMERICAN LIBRARY ASSN. - VIDEO AND CABLE COMMUNICATIONS SECTION
see also Software
Incoming President Kandy Brandt Sets Tasks for Committees. CL V4,#8:1 Ag '76

AUDIO RECORDING
Sound Advice: The Basics. Pt 1 (The Nature of Sound). VS V2,#4:32-40 Jl/Ag '76

BETAMAX
see also Home Recording Systems Software

Sony Alerts Dealers on Betamax. (introduction of industrial models) VTN V2,#9:1 S '76

CABLE TV
Los Angeles Cable Study: Will the City Get Wired? TV V4,#2:19 Summer '76

Revised Rules Provide Controversy: New Era for Cable? A 39:8-12 Jl 26, '76

SF Bay Area Fights For and Against Higher CATV Rates. TV V4#2:20 Summer '76

CABLE TV - RATE REGULATION
FCC Drops Mandatory Subscriber Rate Section From Rules. VN V6,#11:8 Ag 18, '76

CABLE TV - REGULATION
House Communications Subcommittee Mulls Overhaul of Communications Act. CL V4#8:4-5 Ag '76

CABLE TV, USES
Market for Non-Commercial Uses of Cable Beckons. CL V4#8:24 Ag '76

CAMERAS
Dealers Report: Remember Black and White (comparison of B&W and Color Video Systems). VTN V2#8:3 Ag '76

CAMERAS, SOLID STATE
Tubeless Cameras: The State of Solid-State Art. V V1,#5:44-46 Ag '76

CAPTIONING FOR DEAF
Added Push for TV Captioning for the Deaf. B O 4, '76:61

CATALOGING VIDEO
Cataloging Video, a Seminar on Frustration. TV V4,#2:24 Summer '76

CLEANING VIDEO HEADS
see Heads, cleaning

COLOR PRODUCITON
see Production, Video

CONSUMER VIDEO
Videc Games---Prelude to Consumer Video. VTN V2,#6:2 Jl '76

COPYRIGHT
What You Should Know About Image, Ethic and Copyright. VS V2#4:12-17 Jl/Ag '76

Copyright Revision Spells Change for Artists, Broadcasters, CATV. TV V4,#2:18 Summer '76

FIBER OPTICS
Fiber Optic System Serving CATV Customers in New York. CN V13,#9:41 S '76

Teleprompter Tests Fiber Optics. NC V3, #3:9 J1 '76

FRANCHISE, RENEWAL
Politicizing Franchise Renewals. NC V3, #3:12 J1 '76

FUTURISM
3-D Television Unveiled at Manhattan Demonstrations VN V6,#6:1 Ag 18, '76

Future Communications to Bring Many New Uses. CN V13,#9:39 S '76

HOME VIDEOTAPE SYSTEMS
Betamax Watchers...Rumors of Home Standardization. VR V6,#16:5 Ag 9, '76

HOME VIDEO SYSTEMS
Disc vs Tape---The Battlelines are Drawn. VN V6,#11:1 Ag 18, '76

Home VCR Makers Pushing for 2 hours. VTN V2,#8:1 Ag '76

Sanyo vs Sony: Consumer Dollars Are the Big Prize. V V1,#5:49-51 Ag '76

Sony Betamax and the Home Video Program Business: the Equipment. VR V6,#9:1-5 S 20, '76

LIBRARIES
Video Game Presented on CATV by Library (Monroe County) VR V6,#19:6 S 20, '76

Tucson Public Library Gets Program Production Grant. VR V6,#16:5 Ag 9,'76

NY Library Opens Video Center to Public. TV V4,#2:24 S '76

Connecticut State Library. VR V6,#13:2 J1 12, '76

Milwaukee County Federated Library System. VR V6,#13:3 J1 12, '76

Wisconsin Libraries described:
Wauwatosa,
Rock County,
Manitowoc,
McMillian,
Eau Claire,
Middletown,
Oshkosh, VR V6,#13:3-5 J1 12, '76

Memphis and Shelby County (TN) Public Library and Information Center Video Production. VR V6,#12:5 J1 12, '76

Monroe County Library System (IN) Program Cable Channel. VR V6,#12, J1 12, '76

Video and Cable in Public Libraries. VR V6,#12:1-2 J1 12, '76

Public TV Follow-ups in Mississippi. TV V4,#2:25 Summer '76

In the Streets (Langston Hughes Community Library, Queens, NY). TV V4,#2:25 Summer '76

Access Comes First at the Leon County Public Library (Tallahassee, FL). TV V4,#2:25 Summer '76

Wisconsin Public Libraries to Operate Municipal Channel, Public Access. CL V4,#8:5-6 Ag '76

LIGHTING
Lighting Close-Ups: How to Choose Key, Fill, and Backlight for TV's Most Used Shot. EITV V8,#7:34-35 J1 '76

MUNICIPAL ACCESS
see Access, Municipal

OBSCENITY
FCC Acts on Obscenity NC V3,#3:1 J1 '76

OFF AIR CONVENIENCE RECORDING
Off Air Copying by Schools of Complete Programs; To Permit Use of Excerpts Under Fair Use: Background and Analysis. VR V6,#17:1-6 Ag 23, '76

PRODUCTION, FILM
Kodak Video Player (VP-1) Lets You Shoot on Color 8mm Film and Edit on Video. VU V3,#5: 34-36 Ap '76

PRODUCTION, VIDEO
Stalking the Big Bureaucrat: EFP in Washington (a case study of shooting with 1/2" B&W portapak). VS V2,#4:41-43 Jl/Ag '76

PRODUCTION, VIDEO
Reduce Revisions with Videotape Story Boards; how story boarding on tape spotlights possible problems prior to production. EITV V8,#8:7-19 Ag '76

PRODUCTION, VIDEO
Capsule Case Study: Taping a Lecture on Indian Headresses. VU V3,#7:50 Je '76

Coping With Color: Easy When You Know How! VS V2,#4:24-27 Jl/Ag '76

Basic Camera Techniques. EITV V8,#8:23-25 Ag '76

How to Handle Slides and Forms, or "What Do You Mean It Won't Work on TV?." EITV V8,#8:30-33 Ag '76

Transferring Color Slides to Videotape. VU V3,#6:41-44 My '76

How NOT to Get into TV Training. EITV V8,#7:20+ Jl '76

How TO Get into TV for Training. EITV V8,#7:21+ Jl '76

PUBLIC ACCESS
see Access

SKEW
Controlling Skew in U-Format Videocassette. EITV V8,#7:30-33 Jl '76

SLIDES ON VIDEO
see Production, Video

SOFTWARE
Paramount Pix and Sony Frame Joint Venture Corp (for Betamax). VTN 2,#8:1 Ag '76

X-Rated Features for Betamax, 3/4" and S8mm Sound Film. VR V6,#17:7 Ag 23, '76

Sony Betamax and the Home Video Program Business: Program Distribution. VR V6,#20:1-8 O 4, '76

VCCS (ALA's Video & Cable Communications Section) Trouble-Shooter Panel Discussion on Video Resources. CL V4,#8:6-7 Ag '76

SOFTWARE, LIBRARY PRODUCED
Video Room Service at ALA. CL V4,#8:7 Ag '76

SOUND
see AUDIO RECORDING

SPECIAL EFFECTS GENERATORS
How to Add Key and Matte to Your SEG. EITV V8,#7:24-28 Jl'76

SWITCHERS,VIDEO
Portable Switcher for Portable Decks. VU V3,#4:26 Mr '76

VIDEODISCS
Costs of Producing a Videodisc. VU V3,#6:44 My'76

VIDEOTAPE RECORDERS---CASSETTE
NEC Markets U-Matic in U.S. VTN V2,#8:1 Ag '76

VIDEOTAPE STOCK
Comparison of 3/4" Videotape by Brand Name. VU V3,#5:38-39 Ap '76

newsbits

library access center

Yonkers Public Library (NY) has opened a Community Video Information Center (CVIC) under a LSCA grant through the Westchester Library System. This is the city's first public video instruction and access center. A videotape library is also being established where patrons may come in and view a variety of tapes. The library is interested in the possibility of establishing a videotape exchange with other organizations. For further information contact: Joan W. Stevenson, Project Director, CVIC, Mobile Service Department, Yonkers Public Library, Yonkers, NY. (914) 337-1500.

3/4" production

Broadcasters are going to 3/4". NBC expects to phase out all its film equipment in favor of 3/4" video production. The TV and video world move yet another step closer together.

cbs news on microforms

Complete, verbatim transcripts of CBS Television News Broadcasts are now available on microfiche and microfilm for library use. "CBS Evening News," "Morning News," "60 Minutes," "News Special Reports," and "Magazine" are all available for $395 per year including a quarterly CBS News Index, to the transcript. The News Index is also available separately at an annual subscription cost of $60. Contact: Microfilming Corporation of America, 21 Harristown Road, Glen Rock, New Jersey 07452.

deaf tape available

"Country of the Deaf," a 60 min. 1/2" b/w videotape, is available for free loan from the Hearing Society of San Francisco. Produced by the Communications Center of the University of Washington at Seattle, this tape is primarly for hearing people to give them a better understanding of the deaf and the problems that they face in court cases and other legal matters. Contact: Jack Gorey, Hearing Society of San Francisco, 1428 Bush Street, San Francisco, CA 94109 (415) 775-5700.

more time with new tape

Dupont has announced the development of a new chromium dioxide videotape stock known by the brand name, Crolyn. Manufactured with a thinner coating of magnetic tape material, the Croyln cassettes gives greater playing time per cassette. A KCS-30 provides thirty-minutes of playing/recording time on portable 3/4" recorders formerly restricted to twenty-minute cassettes. Similarly, the KCS-70 gives 70 minutes of playing time instead of the maximum of 60 minutes prior to Crolyn. Dupont also offers a 90 minute cassette. This tape is considerably thinner than regular tape stock (or even the other Crolyn for that matter), and while it can provide uninterrupted recording for an hour and a half, even the manufacturer admits it is a less durable product, subject to damage in a poorly maintained recorder, and has a higher count of dropout than standard cassettes. Source: E.I. DuPont de Nemours & Co., Inc., P.O. Box 7709, Burbank, CA 91510.

videocassette sales to libraries increasing

The Public Television Library reported a 55% growth in sales and rentals of videocassette programs during their past six months of activity (Jan-June '76). Although the largest program users were educational institutions (63%), public libraries were the second largest users, accounting for 22.6% of the programs. The PTL 1976-77 catalog includes more than 2,000 programs available for non-broadcast use and PTL has announced plans to issue a catalog supplement this fall to announce additional new titles. Contact: The Public Television Library, 475 L'Enfant Plaza, SW, Washington, D.C. 20024

home televiewing

A.C. Nielsen reported in August that American homes had their TV sets in use six hours and fourteen minutes daily during the January to July 1976 period. That's an all-time record for home tele-viewing.

publications

Video Update, published by Smith-Mattingly Prod. Ltd., will be discontinued as of February, 1977. Publishers feel that the newsletter has helped to fill the need for basic, practical information on helical scan VTR/VCR equipment, has been instrumental in helping to establish quidelines itself for other trade magazines, and is no longer essential. Rising costs are also cited for ceasing publication. The complete set of Volume I is available for $20 including a binder.

home tv monitor

The weakest link in the development of home video systems is the inflexibility of television sets which are solely designed for monaural reception of broadcast (RF) signals. According to the July 10, 1976 Television Digest Magnavox has filed with the FCC for approval of a "receiver/monitor" for home use. The set will permit direct insertion of video signals as well as receive standard VHF/UHF stations. This move is interpreted as paving the way for direct use of video output for the connection of video games, videodisc players and other home video systems to your home T.V. Magnavox already markets video games and is expected to market a videodisc player sometime next year.

betamax off-air recording & libraries

The August, 1976, issue of Library Journal describes Sony's SL7200 stand-alone Betamax recorder/player in its Buyer's Guide column on p. 1611. Beware, the information is misleading: "(The SL-7200) connects to a standard TV set and makes it possible to record programs automatically at any hour of the day or night by means of a digital timer. Since the unit operates independently, a taped program can be watched by patrons while a second is being recorded - thus maximizing the use of the library's TV set." In fact, a library recording programs for future use by patrons will probably run afoul of copyright law and it's impossible to watch a pre-recorded tape playback while simultaneously recording a TV program on the Betamax. The CVRP will present a detailed rundown of home video systems in an upcoming issue of the Patch Panel.

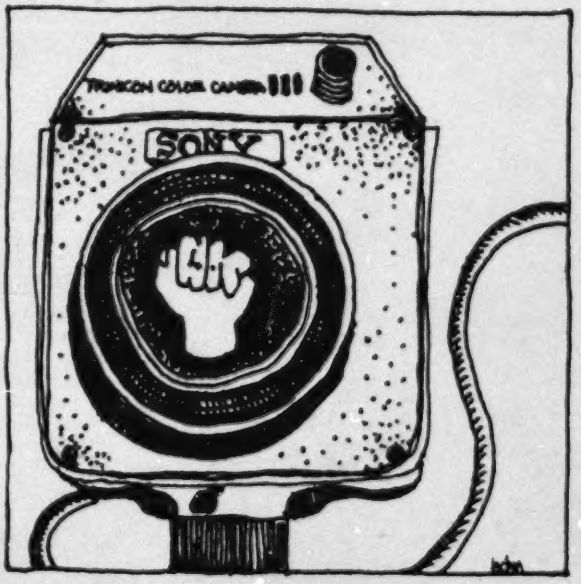
POWER... TO THE PORTAPAK!

by Paul Challacombe

No discussion of the technology and hardware of video is complete without a word about power, that is, electricity. If the would-be videographer is anywhere near a 110-volt AC outlet, then she or he should stick the plug in the wall. That remark is not meant to be flippant, only to demonstrate and advocate that P.G.&E. (no matter what else you may think of it) provides the most consistent and reliable source of power for your gear, a nice clean 60 cycles per second. The other seemingly obvious component is the deck. Besides the fact that it is portable, the portapak offers no advantage over more conventional type vtr's. In most cases the so-called "studio" type of equipment will offer a more technically acceptable product.

However, the independent videographer bases his or her freedom and talent on the use of field equipment. Therefore this article discusses a more esoteric kind of power battery. There are two types of batteries: primary and secondary, the difference being whether the cells of the battery are rechargeable or not. An example of primary batteries would be a disposable flashlight cell and an example of a secondary battery would be the kind you place in the portapak. Video uses up so much electricity compared to digital watches, transitor radios, calculators, or any of the more common consumer electronics, that the rechargeable type battery is the only one that makes sense.

The BP-20 or BP-20A is a lead-gelled acid battery that fits into the square compartment in portapaks or camera control units (for color cameras). There are several things to remember with this type of battery. First, it contains acid. Never open the pack or abuse it. Secondly, do not let this type of cell completely discharge by sitting for months on the shelf. It will become useless if you do. Third, always recharge the battery after a shoot. Finally, the BP-20A involves a rather complicated recharging process that



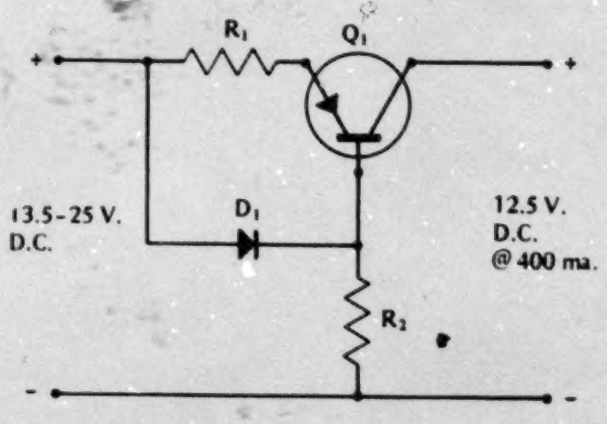
requires an initial high current that is brought down in the middle phase of the recharge period and reduced to just a few milliamps at the end phase to "top off" the charge. The best way to recharge these batteries is to put them into the AC adaptors that come with portapaks or cassette portable units.

Unlike the BP-30, described below, they will not easily overcharge if the unit is left on for more than the overnight period of 14 hours.

The BP-30 is a nickel-cadmium type battery, composed of ten individual cells of 1.2 - 1.5 volts each yielding the 12 to 14.5 volts needed to run most 1/2" or 3/4" portable video gear. Nicads are much more durable, lighter and expensive than lead gell alkaline types. The charge in the BP-30 will last longer than the BP-20: however, the term "3 hours"; sometimes attributed to the BP-30 is rather misleading. By dividing the ampere or current rating of the battery, which is 4, by the "ampere-hour" rating of the portapak, which is 1.7, one will see the actual record time of even the newest BP-30 is closer to 2 hours and 15 minutes. So beware.

Nicad batteries, unlike the lead gell type, will recharge successfully for years if the recharging is done properly. This means following the above advice about recharging batteries soon after use and never allowing the cells to be totally discharged. If the battery is not in use, charge at least once per month. If the Nicad is new or if it hasn't been used in three months, it will require an "exceptional charge" of twice its normal period, followed by a discharge on the equipment to be used and then recharged again for the normal duration of 12-14 hours.

Unlike the lead gell battery, the Nicad requires a constant charge of 1/10th its rated value over an extended period of time (4 amps/10=400miliamps.) If this type of charge is provided, the battery will in effect turn itself off when fully charged and cycle out extra volts and amps. However, for some unknown reason, the charger ("black box") that Sony provides with the BP-30 is not a constant 400 miliamp circuit and herein lies the danger. With Sony's box, the battery can be grossly overcharged if left on too long. This can destroy the battery, the charger, and your library when everything begins melting. Furthermore, never use the portapak while the battery is connected to the charger. You will fry your circuits. The circuit that will give you a constant charge apparatus is fairly simple and anyone with a minimum of electronics know-how can assemble it:



R_1 = 1.5 Ω @ 10 Watts

R_2 = 1.5 K Ω @ ½ Watt

D_1 = Silicon Rectifier 1A. @ 100 P.I.V.

Q_1 = HEP 232 or Equivalent

Source: Tom Zafian
Videography Magazine
May, 1976

Other things to remember with the BP-30 are: 1) When you get a new battery, discharge the unit the first time through the portapak itself and then the battery will develop a "memory" of less than 1.7 amps require-

ment and will operate accordingly. Never discharge with a light bulb or anything else; you run the risk not only of distroying the "memory" but the cells themselves if they become competely discharged. 2) The battery should never be subjected to below freezing temperatures or above 110 F. in either storage or use. Too cold cells become brittle and useless;, too hot and the battery may explode. If shooting in these types of weather, try to protect the battery and don't leave it in the car on a hot sunny day ("direct sun" in a closed area can raise temperatures above 120 degrees F.). Incidentally, the portapak recorder feels the same way about extreme conditions.

Finally, if your BP-30 is currently failing to hold a charge or deliver one, have a technician check it out before disposing of it. Since the cells are wired in series, if one fails the battery fails and it is cheaper to replace one cell than ten. Then as a finale, if you won in Vegas last week or discovered unexpected carry-over funds, invest in a Cine-60 power belt or pack and enjoy hours of good clean shooting time. These little goodies will run you anywhere from $250 to $350 each, but should provide years of service and professional dependability. They even have a fast-charge accessory if you want to recharge during your lunchbreak but the charger will cost another $185.

As a postscript, if you want to shoot in a remote area but don't intend to roam once you get there, try a 12V motorcycle battery. These are liquid or "wet" cells, so be careful when moving them around. You can get almost 5 hours of shooting time from one.

on proc amps and cross pulse monitors

We are about to have a cable line installed in our building which will allow us to cablecast over our system (about 11,000 subscribers) directly from our library building. Our video supplier has recommended we acquire a 3M 100 Proc Amp to use whenever we cablecast. When I visited Madison, (WI) I was told a proc amp would do us little good and that we should put our money into a better playback deck for editing purposes (right now we use an AV-8400) and a cross-pulse monitor for editing onto an AV-8650. Do you know of any situations where a proc amp has made a significant contribution to the quality of 1/2" tapes which are cablecast? Are you familiar with the use of a cross-pulse monitor and manual skew control to correct tape tension problem? Can you recommend a product which can be used to adapt any regular monitor to function as a cross-pulse monitor? Finally, would you recommend the Sony SEG-1A special effects generator as the best SEG to get started with for a moderate price?

Paul Taminen, Pocatello Public Library.

There are three basic considerations which will effect how you allocate your resources: 1.

The amount of money you have to spend. 2. Whether you will be cablecasting primarily in color or black and white, and 3. The format (i.e. tape width) and number of generations of the tapes you cablecast.

Since you haven't mentioned how much money you have available, I'll concentrate on the second and third considerations.

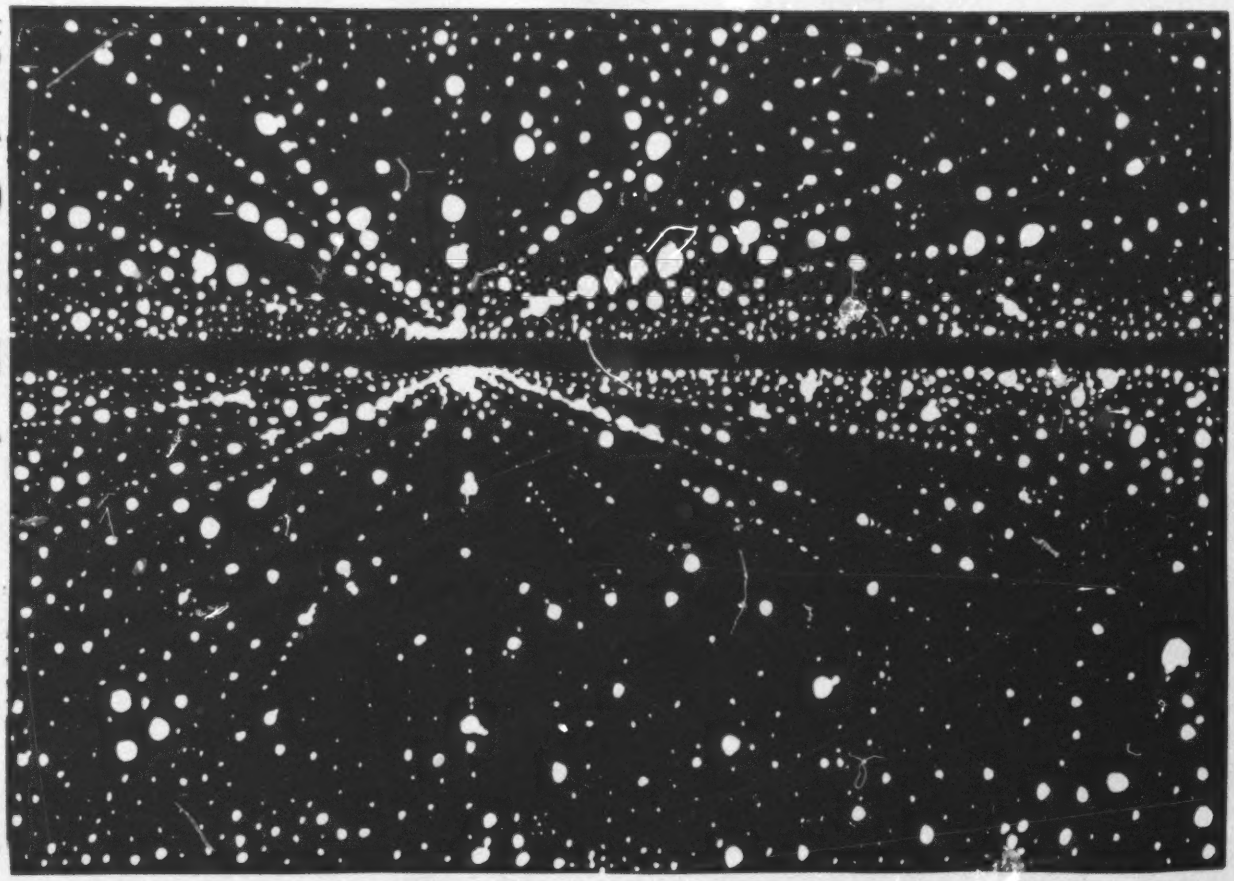
My experience has been that proc amps are not a smart investment for small-system operators like yourself. What a proc (processing) amp (amplifier) does, basically, is separate an incoming composite video signal into its basic components - i.e., video level and sync level - which it then processes and tries to optimize. For small format, black and white video, what this means functionally is that the proc amp tries to improve picture contrast and stability. The difference between processed and unprocessed 1/2" or 3/4" black and white tapes is often undetectable to the cable viewer, especially if the tapes have not additionally been processed by a time-base corrector and image enhancer in the same chain. Processing of color videotapes is more complex and time-consuming, and even if you have an ace technician (a must for color processing), the results are often even more marginal than for black and white. In addition, a few thousand dollars of additional test and monitoring equipment are required to do the job right. All in all, my advice would be to pass on the proc amp and invest the money elsewhere.

Acquiring a second 8650 is a good idea for several reasons. First of all, if your first 8650 develops a problem in editing or recording functions, but it plays back OK, you have the option of switching the machines around and continuing an editing job without losing valuable time on maintenance. Secondly, 8650's have much better dropout compensators than 8400's, and provide cleaner playback of color and black and white tapes. 8650's also have a more accurate tracking control system than 8400's, as well as a skew control, which portapaks lack. Correct adjustments of tracking and skew controls have a great deal to do with the stability of edited tapes.

Cross-pulse monitors are handy little things to have, precisely because they show you how tracking and skew should be set for an optimum edit. A modification kit which converts a Sony Trinitron to a cross-pulse monitor is available from Video Aids Corp. of Colorado, 112 W. 4th Street, Loveland, CO 90537. It is designated the CPG-1, costs $345, and must be installed by the user.

Finally, I would not recommend the Sony SEG 1-A special effects generator under any conditions. Simply stated, I think this piece of equipment is a turkey. I would suggest instead that you look into the Panasonic SEG, the WJ-545P. It is more expensive than the Sony (list is $1,215), but it can perform virtually all operations normally required of a black and white unit. It features five camera inputs plus a gen-lock tape input, a preview buss (so you can see an effect before putting it on-line), external horizontal and vertical sync connections, and provisions for an intercom. Adaptors for Sony-type 6-pin camera inputs can be added for compatibility.

Mark N. Jacobs



SYNTHESIS*

30mins. COLOR ORIG: 2" DATE: 1971-74 TECH QUAL: Excellent
PRODUCER/DISTRIBUTOR: Stephen Beck, 1406 Euclid #3, Berkeley, CA 94708
PRICE: $175.00
AUTHORIZED USE: CCTV; CATV
AGE LEVEL: Adult
SUBJECT AREA: Video Art
PURPOSE: To show some of the capabilities of the Beck Direct Video Synthesizer created by Stephen Beck, an outstanding pioneer in video art.
SUGGESTED LIBRARY PROGRAMMING: Programs on art in general and video art in particular. Programs on video design.
REVIEW: This work consists of three pieces: "Conception" produced in 1971, 2"; "Methods" produced in 1972, 2"; "Cycles" produced in 1974, 2" and 16mm film. "Conception" and "Methods" were made on the Beck Direct Video Synthesizer as part of the National Center for Experiments in Television (NCET) "Electronic Notebook" series. The Beck synthesizer was the first synthesizer to be made which did not depend on the use of cameras for making TV pictures. In "Conception" Beck used synthesis techniques in line with a structured development of tableaux sequences. In "Methods" he presented "...a formalistic examination of some of the specific elements of image substance incorporated into my synthesizer - such as form, motion, color, and texture...." Warner Jepson composed the music.

"Cycles" was a collaborative work between Beck and filmmaker Jordan Belson. Under a grant from the American Film Institute, they set out to combine film and video techniques according to a cyclic principle. Beck's works are strongly recommended for consideration as first purchase in video arts. They are available from Beck and Electronic Arts Intermix, 84 Fifth Avenue, New York, NY 10011 (212) 989-2316 - Peggy Pavelski, CVRP-

PORTRAITS OF THREE CHINESE AMERICAN WOMEN*

30mins. B&W 2" DATE: 1973 TECH QUAL: Good
PRODUCER/DISTRIBUTOR: KQED, 1011 Bryant St., San Francisco, CA 94103 (415) 364-2000 and Chinese Media Committee, 669 Clay St., 3/F, San Francisco, CA 94111 (415) 398-8212
PRICE: Contact distributors
AUTHORIZED USE: CCTV
AGE LEVEL: Adult; Young Adult
SUBJECT AREA: Asian American Studies; Oral History; Women's Studies
PURPOSE: To demonstrate the use of oral history material and to document Asian American history.
SUGGESTED LIBRARY PROGRAMMING: Programs on women, Asian Americans, or uses of oral history.
REVIEW: The material for this presentation about three Chinese American women was drawn from the Oral History Archives of the Combined Asian Resources Project (CARP). The actresses were a part of the American Conservatory Theater's (ACT) workshop for the development of Asian American talent in acting and theatrical production.

"Mama Chan" (Jean Wong), "Aunty Phoebe" (Kathleen Chin), and "Pearl Wong" (Jean Seto) are three women of vastly different experiences. Mama Chan is in her 80's and lives in Seattle. Aunty Phoebe is a talent agent who supplies "Asian faces" for theatrical productions. Pearl Wong teaches art in a Seattle elementary school and is the mother of several children. Their feelings about being Asian and particularly being Asian women in America are documented here in the brief telling of their youth/jobs, their families and how they view their lives.

Following the dramatic presentation, Ed Hastings, Executive Director of ACT, Frank Chin, Asian American playwright, Frank Abe, participant in ACT's actors' training program and Marion Yue of the Asian American Theater Workshop discuss the need for activities like the ACT workshop, the audiences for Asian American dramatic productions, and the need to seek plays that speak to and for Asian Americans.

The program is a valuable presentation of Asian American material by Asian American actresses in a visual medium. -Vivian Kobayashi, BARC, SFPL-

GAM SAAN HAAK: A HISTORY OF THE CHINESE IN AMERICA SERIES*

30mins. ea. B&W/COLOR 2" DATE: 1974 TECH QUAL: Very good
PRODUCER: KRON/TV, San Francisco, CA
DISTRIBUTOR: Chinese Media Committee, 669 Clay St., 3/F, San Francisco, CA 94114 (415) 398-8212
PRICE: $60.00 per tape
AUTHORIZED USE: CCTV; CATV
AGE LEVEL: Adult; Young Adult
SUBJECT AREA: Chinese American History; History of the Chinese in California.
PURPOSE: To promote awareness of the existence of a Chinese American history.
SUGGESTED LIBRARY PROGRAMMING: Programs on Chinese American history; California history; Multi-ethnic American history programs.
REVIEW: "Gam Saan Haak" is a term for Chinese in America meaning "guest of the Golden Mountain." The history and contributions of the Chinese in America are virtually unkown to most people, and are seldom mentioned except, perhaps, for a few lines in American history textbooks. With this in mind, the producers of this documentary series attempt to raise the consciousness and awareness of the public with their unique and well researched presentations. Historical photographs, documents, newspaper cartoons and headlines, film clips and taped interviews are all creatively and effectively used to illustrate the narration. Many scenes were shot "on location" at historic spots, and these add special interest and color to the programs. Chinese American historian, Philip Choy, is the host of the series.

金山客

THE FIRST CHINESE IN AMERICA

早期在美華人

The focus of the first tape is on the history of China. It briefly covers the period from the beginning of civilization through the 19th century . Around 1900 with widespread government corruption, famines, and bandits aggravating already unstable and intolerable conditions, great numbers of Chinese(men) left China in search of opportunities overseas. Although many went abroad to work as independent laborers, many others were duped into signing false contracts and ended up in Africa, Hawaii, Cuba and the United States as "coolies" or indentured laborers. Originally many Chinese came to America (Gam Saan) with the dream of becoming wealthy enough to return to China to live.

IN THE MINES

"Gam Saan Haak" number two covers the California Gold Rush period. Among those who tried to strike it rich were the Blacks, Mexicans, American Indians, and Chinese miners. In the beginning, the Chinese miners were left alone because

華人礦工

their numbers were too few to present a threat. But as Chinese immigration increased, anti-Chinese sentiment grew. As a result, many Chinese left the gold fields for Chinatown and became cooks, laundry workers, houseboys, carpenters, merchants or railroad laborers.

華人鐵路工

THE CHINESE AND THE RAILROADS

The importance of the Chinese workers in the building of the Central Pacific Railroad as well as the hardships that befell them are the topics covered in the third tape in this series. Upon the completion of the railroad at Promontory Point, Utah, many Chinese left to work on other railroad lines or settled in San Francisco's Chinatown or other railroad towns.

華人對美國工農業的貢獻

THE CHINESE ON THE FARMS AND IN THE FACTORIES

Chinese contributions to the economic growth and development of California were many, yet they have never been acknowledged. Tape four covers such industries as land reclamation, canneries, fishing, sewing, shoe and cigar making, and explains the role of the Chinese in them.

唐人埠的形成

WHY ARE THERE CHINATOWNS?

"Gam Saan Haak" tape number five covers Chinatown in the period from 1900 through World War II. Chinatown was formed as a haven for the Chinese immigrants from the rest of American society. During this period, it offered protection from anti-Chinese activities. The history and importance of the Chinese Six Companies or Chinese Benevolent Society is discussed. During World War II, a more positive image of the Chinese emerged. China and the United States were allies in the fight against Imperial Japan, and at the expense of the Japanese Americans who became scapegoats, Chinese Americans gained greater tolerance and acceptance.

現代的美國華裔

THE MODERN CHINESE-AMERICAN

The last program in the series deals with the period from World War II to the present. Contemporary problems such as recent Chinese immigration, job and housing discrimination, youth gangs in Chinatown and health care are touched upon. Chinatown politics shift with the opening of friendly relations with the People's Republic of China. The Civil Rights movement inspires the Chinese for Affirmative Action to work for equal job opportunity and fight against prejudice and racism. However, many of the newly arrived Hong Kong immigrants will probably still face most of the problems of the past. -Elsie Wong, San Francisco Public Library-

THE MORE WE GET TOGETHER*

55mins. B&W 1/2" DATE: 1976 TECH QUAL: Fair
PRODUCER/DISTRIBUTOR: Marcy Adamski, Berkeley Public Library, Extension Services, 2090 Kittredge, Berkeley, CA 94704 (415) 644-6713
PRICE: $95.00
AUTHORIZED USE: CCTV; CATV
AGE LEVEL: Adult; Young Adult
SUBJECT AREA: Aged; Handicapped, Women
PURPOSE: To explore the methods and results of a sensitivity program conducted in a convalescent hospital.
SUGGESTED LIBRARY PROGRAMMING: Programs on aging/seniors; social services; sensitivity training.
REVIEW: The goal of the SAGE (Senior Actualization and Growth Exploration) Project of Berkeley is to "revitalize the lives of older persons." In this tape, Project members David Cunningham and Sara Newberg join Marcy Adamski, Director of Berkeley Public Library Extension Services, to record SAGE's experimental program conducted at Claremont Convalescent Hospital, Berkeley. Games, exercises, songs and discussion are used to explore and touch the physical and emotional lives of 14 elderly women. The results are fascinating. This tape would provide worthwhile viewing for anyone concerned or working with the aging or handicapped. A highlight of the tape is the group conversation after one member dies; until this time death at the hospital was never discussed just ignored. Unfortunately, the camera work doesn't equal the quality of the content. Close-up shots, when in focus, are very effective. Audio is fair. -Kathryn Gunning, Sacramento Public Library -

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AN AFTERNOON WITH DR. ROBERT THORNTON*

35mins. COLOR 1/2" DATE: TECH QUAL: Good
PRODUCER/DISTRIBUTOR: The Public Eye, Inc. c/o California Video Resource Project, Civic Center, San Francisco, CA 94102 (415) 558-5034
PRICE: $100.00
AUTHORIZED USE: CCTV; CATV
AGE LEVEL: Adult
SUBJECT AREA: Black Americans; Biography; Physics
PURPOSE: To show the life and ideas of Dr. Robert Thornton, Physicist.
SUGGESTED LIBRARY PROGRAMMING: Programs on minorities; science; American personalities.
REVIEW: Dr. Thornton is interviewed in front of San Francisco's "Exploratorium" at the Palace of Fine Arts. Also participating are David Perlman of the San Francisco Chronicle, and Professor Raymond Genolio, of the University of San Francisco. Responding to questions, Dr. Thornton reveals the major influences on his career, discussing his early life, education, and his experiences as a Black entering a professional discipline. His acquaintance with Einstein, his scientific accomplishments, his early career in music, and his sensitivity to students and science are covered. Although this tape would be interesting to those involved with science, its audience is limited. Technically, the camera work is comfortable, as is the interviewing. Wind noise problems detract from the audio. -Kathryn Gunning, Sacramento Public Library -

Videotape reviews are indexed in International Index to Multi-Media Information, published by Audio-Visual Associates, 180 E. California Blvd., Pasadena CA 91105

videotape review key

Title (* indicates in CVRP collection)

time in mins.	COLOR or B&W If both: COLOR/B&W	ORIG: format original was shot in	DATE: year tape was made in	TECH QUAL: technical quality of audio/video. Poor; Fair; Good; Very Good: or Excellent

PRODUCER/DISTRIBUTOR: name, address, phone number of both, if different

PRICE: includes royalities for authorized uses, and is based on 3/4" format. Other purchasers may need to negoiate with producer.

AUTHORIZED USES: what rights we have: cablecasting, interlibrary loan, and/or duplication. May be different for other purchasers.

AGE LEVEL: adult; young adult; and/or children

SUBJECT AREA: broad categories of reference

PURPOSE: intent of producer in making tape

SUGGESTED LIBRARY PROGRAMMING: ways in which tape could be used, including correlated materials where applicable

REVIEW: brief evaluative summary of content; composite of opinions expressed by reviewers, most of whom were specialists in the subject matter of the tape -name of reviewer follows review-